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CONNECTICUT COLLEGE, NEW LONDON, CT

Students, Faculty Discuss Campus Culture At Conn

SOPHIE MATHEWSON

News Editor

Reports of vandalism, bigotry, hospitalizations and other incidents—largely related to alcohol—have been circulating around campus for weeks. On Wednesday, November 15th, the hearsay culminated in an SGA-organized campus-wide summit in the 1941 Room to discuss campus culture.

“About two months ago, SGA began to realize that the drinking culture on our campus was reaching a critical mass and that actions needed to be taken,” said Zakaree M. Harris ’07, SGA’s Chair of Diversity and Equity, who helped to plan last year’s similarly formatted Diversity Summit.

Before the various administrative and student speakers began, students were split into different tables, with the objective of having peers come together in mixed groups rather than just sitting with friends. The Summit’s most immediate sign of success may have been the lack of seating—an estimated 225 people showed up, and many stood or sat around the perimeter.

“At 7:55 all of the chairs that

SGA had ordered were filled,” added Harris. “My colleagues and I were running around and taking chairs from Cro’s Nest. We realized how big of an event this was going to be.”

Armando Bengochea, Dean of the College Community, was the first to speak, and clarified the tone of the administration’s perspective. “I’m too much of a realist to feel outrage about drinking,” he said, pointing out the distinction between outrage and his “grave concern and disappointment.”

Anne Hopkins Gross, Interim Dean of Student Life, spoke next while presenting a slide show abundant in statistics. While it is neither new nor shocking that college students engage in binge drinking and the unfortunate associated behaviors that can result from it, what students may have found surprising was the staggering increase in many of these behaviors between 2004 and 2006. Both suspensions and expulsions have increased in the past two years, as have other various violations. Drunk driving is, as always, a serious issue on campus. Hopkins Gross also discussed a survey given to the Class of ’10 prior to coming to Conn. Students reported their intox-

ication habits, including fighting and sexual misconduct. On a less serious note, Hopkins Gross quipped, “Our students do come very well trained in playing drinking games.”

Though the room was able to share laughs, there were also issues raised much more grave in nature. Over the now infamous alumni weekend this year, for example, a visiting student with a blood alcohol level of .35 stopped breathing in the ambulance on the way to the hospital. John Bitters of Counseling Services informed the crowd that a blood alcohol level of .4 would induce a coma. This fall, there have been 13 hospital transports.

With all the evidence laid out, both visible and statistical, students and faculty alike acknowledged that something needed to be done to change our culture. Students in attendance emphasized building community and raising awareness—a feat, students are learning, more easily said than done.

Some were also curious if the administration would ever respond to the transgressions of the student body with more punitive measures. Multiple speakers emphasized that Conn would not, under any circum-



Director of Residential Life & Housing Shelly Metivier Scott engages in a discussion with students at the Culture Summit Wednesday (Mitchell).

stances, become a dry campus.

Despite some feelings of accusation and disapproval (some athletes felt as though they were being targeted for much of the behavior), the tone was generally optimistic.

Students gently reminded others what we may be taking for granted in the midst of so much blatant disrespect.

“College is a privilege,” said Sarah Chandler ’07, Housefellow of

Freeman, who recently hosted a Dessert & Dialogue also dedicated

SEE SUMMIT

Continued on page six

Collegiate Runners Left Itching For Answers

BY SOPHIE MATHEWSON

News Editor

On October 28th, NESCAC cross country teams competed in the annual conference championships at nearby Harkness Memorial State Park. With torrential rain, 50 mph winds, and flooding that produced thigh-deep water at certain parts of the course, the setting was far from idyllic. But the real problems began long after everyone had crossed the finish line, when approximately 60% of all the runners developed an uncomfortable, itchy skin condition that covered their bodies—a phenomenon that is now notoriously known among the New England schools as the NESCAC Rash. More

than two weeks later, many of the runners are still trying to rid themselves of the unfortunate memento they unknowingly took from their championship race.

Initially, the rash was a bit of an enigma among the campus health centers. Insect bites were ruled out, and an environmental health official as well as a botanist scoured the trail and found no traces of poison ivy. So what turned out to be the culprit? The parasite cercariae, released into the overflowing waters by infected snails.

On November 16th, Cate Moffett, APRN, Conn’s Director of Student Health Services, reported that the Ledgelight Health Sanitarian investigating the waters

could not collect the snails responsible for the contamination for testing due to the unusual weather conditions. However, she said that Professor Loomis of the Biology department, as well as another marine biologist, had been consulted and the consensus was that the rash undoubtedly came from the parasite. When the parasite burrows under human skin, it causes Cercarial dermatitis, commonly known as Swimmer’s Itch.

“It was miserable,” said Conn Captain Laura Bernardi ’07, one of the team members who started noticing red bumps on her body the night of the race. “The itching was so painful that some girls were crying.”

Many of the male runners also developed the rash, but the women’s cases seem to be worse—something that may be attributed to the worsening conditions through the course of the day (the men ran first) as well as the fact that girls shaving their legs might have further irritated the skin.

Though everyone’s rashes originated from the same source—the contaminated marsh waters that flooded the course—the rashes are of varying degrees and types: photographs show a range of small, dot-like bumps to a more spread out discoloration resembling a bad burn. Some unfortunate runners have also developed an infection.

“It’s disgusting,” said Bernardi, who also joked, “We’re all calling it the ‘NESclap.’”

The infamous rash has been written about in most of the NESCAC school newspapers, as well as in various personal blogs. What has surprised many of the runners is how much attention their bumps have received. According to Moffett, word got all the way to Connecticut Governor Jodi Rell, who is working with Moffett and others to distribute questionnaires to the runners in order to collect more data.

Suffering runners have also commiserated on Facebook, where the global group, “Victims of the NESCAC Rash” boasts an impressive 245 members and is complete with photographs of the runners’ limbs and torsos. A minority group, “Survivors of the NESCAC Rash,” also exists, though its membership has dwindled to a mere 33 students over the past week. The group’s wall shows a sad progression of many of its thankful members having to forfeit to the majority group. According to Bernardi, girls on the team were developing the rash up to 12 days after the race. A November 14th post from a Middlebury student declared: “I am no longer a survivor.”

SEE NESCAC RASH

Continued on page six

Umoja, Feminist Majority Sponsor “Women In Black” Vigil

BY DASHA LAVRENNIKOV

Staff Writer

On Monday, November 13, between 30 and 35 women in black stood together at a vigil in Cro mourning the deaths that have occurred recently in Afghanistan, the Congo Republic, Darfur, Iraq, Israel, Lebanon, Palestine and Sri Lanka, as well as deaths in the U.S. from 9/11, Hurricane Katrina, domestic violence, gang violence, and other crimes and natural disasters. They were students, faculty, staff, and a few women from Quaker Hill. They stood in silence in the lobby of Cro for 75 minutes. Some people were present for the entire time, while others came and went as their class or work schedules allowed. Nearly 200 copies of a “Women in Black” handout were passed out explaining the purpose of the vigil.

The vigil at Connecticut College was organized by Joan Chrisler and co-sponsored by UMOJA and Feminist Majority. Last month Joan Chrisler, a psychology professor at Connecticut College, was responsible for organizing a “Women in Black” vigil (which about 50 people attended) in downtown New Haven. After telling her Psychology of Women class about this vigil, Nicole Porter of UMOJA and Soraya Palmer of the Feminist Majority were inspired to organize one on the Connecticut College campus.

Umoja is the African and African American student’s association on campus that serves as a support for students of African descent and those interested in engaging in a dialogue about multicultural issues. Feminist majority is a national organization with a local chapter at Conn with the goals of empowering feminists to work towards gender equality, social justice, and improvements in public policy. The mission of both of these groups has a lot in common with that of “Women in Black.”

“Women in Black” is a world-

wide network of women committed to peace with justice and actively opposed to injustice, war, militarism and other forms of violence. According to the Women in Black New York website, “[Women in Black] stand in silent vigil to protest war, rape as a tool of war, ethnic cleansing and human rights abuses all over the world. We are silent because mere words cannot express the tragedy that wars and hatred bring. We refuse to add to the cacophony of empty statements that are spoken with the best intentions yet may be erased or go unheard under the sound of a passing ambulance or a bomb exploding nearby. Our silence is visible. We wear black as a symbol of sorrow for all victims of war, for the destruction of people, nature and the fabric of life. Women in Black is an international peace network, a means of mobilization and a formula for action.”

The Women in Black vigils were started in Israel in 1988 by women protesting against Israel’s Occupation of the West Bank and Gaza. Since then grassroots peace vigils have been held around the world, in the Middle East and Europe, as well as here in North America. Women in Black New Haven holds a vigil every Wednesday at noon, on the steps of City Hall, to protest the U.S. invasion of Iraq and to draw attention to the violence that invasion has precipitated.

People that passed through Cro on Monday afternoon showed interest in the action; whether they were touched, thankful, or confused by the women in black, they were more importantly awakened to the atrocities going on around the world, outside the comfortable bubble of Connecticut College.

“I found the vigil very empowering,” said Sarah Skinner, a member of feminist majority. “The vigil marked the only event that I have

SEE WOMEN IN BLACK

Continued on page six



Hip-hop duo Blackalicious performed on Thursday, November 16th before a packed house at Palmer Auditorium (Mitchell).

NEWS

The “NESCAC Rash” creates a disturbance among cross country teams, and the Conn Campus Culture Summit brings students and faculty together for discussion.



SPORTS

The winter season officially gets under way this weekend, with several teams in competition. To read up about your favorite squad, turn to pages 9 and 10.



A&E

Check out a review of Damien Rice’s new cd, plus our student feature on page 5. This week, *The Voice* A&E editors sit down with senior drummer Kyle Olsen.

EDITORIAL & OPINION

An Outdoor Fall Concert?

Many parties deserve praise for the Fall Concert. The campus was abuzz all Thursday afternoon. The student body showed emotion it usually reserves for Florialia. We, as a community, need more of us. Such excitement is what makes college college. Palmer Auditorium was a decent venue for the concert. The space was large enough to hold all student attendees, yet intimate enough to make the event personal. The seated auditorium allowed for laid-back atmosphere; you could wave to friends, and they would actually see you.

Still, Palmer severely hampered the zeal of the concert-goers to an extent. The raw excitement that preceded the event was still there, but mollified by the lack of free space, and the extraordinary heat of the room. This is not a rant against the strict drinking rules. Those, given the alleged fragility of the auditorium, make sense. This is a questioning of the reasoning that led to the event being held indoors at all. There have been a variety of explanatory rumors circling campus: that it was too cold, that Palmer is the only big enough space, that the acoustics of Palmer were critical. Well, acoustics were irrelevant to the performance put on stage. Plácido Domingo was not in the building.

In the future, the Fall Concert should be held outside. It isn't that cold. At Big-10 schools, 100,000 people regularly pack football stadiums in sub-20 degree weather. Conn students would rather put on gloves and stay outside than pack into a stifling 90-degree room. If concert planners are so concerned about the cold, they can push the event back a few weeks; it is the fall in October too.

LETTERS TO THE EDITOR

Where Do We Go From Here?

The Campus Cultural forum was a success, and I mean that in every sense of the word. As a community, there is finally a push for students and faculty to work together to reform campus culture. In the past, I felt that the efforts for a solution were contained to the administration and those diligent students in the SGA. This is different, and I commend the community as a whole for that.

The question now is where to go after such an event, and I sincerely hope it is not in a negative direction. More rules, limitations and restrictive strategies would be a less-than-desirable way to go for all parties involved. Have we, as a community, considered the possibility that incidents like those at the tent dance are - in part - products of a campus culture that has been imposed by the administration? Would these poor decisions—vandalism, binge drinking and abusive behavior—occur if our culture changed?

What if we tackled this problem from an entirely different angle? What if we increased the leniency for students to congregate and expanded the amount of student control over the actions of the campus community? Let's think about it.

A hypothetical achievement of our goal would be this: The campus community and administration collectively accept that the proposed leniency is the necessary amount of supervision for the student body to live responsibly. We are allowed, for example, 8 kegs throughout campus and spend more time socializing in large groups rather than divided into small parties in rooms. We are allowed to

host larger gatherings more often that involve drinking, and we become accustomed to these types of socialization. And when the next big event is planned, we wait for it, become excited, purchase alcohol, scream with joy and merriment...and nothing out of the norm arises. There are no fights, no instances of vandalism and no hospital visits. This event (i.e. a tent dance or formal), even with the fervor surrounding it, has now become more of an accepted and routine campus occurrence.

This, however, will not be possible without a leap of faith by the administration to unbind itself from the chains of traditional campus wide policy and to accept that the student and his or her decisions are a product of the system in which they exist.

The recurring theme of the culture summit seemed to be, "Let us deal with these problems on our own as students." This is a brilliant solution, but will the administration allow students to solve our current dilemma as we would see fit?

I challenge the SGA to truly listen to what the student body is suggesting (beyond those students sitting around the table at your meetings). I challenge the administration to break free from outdated administrative policy and promote a dynamic and creative campus-wide change.

Sincerely,

Robert Logan '07

The College Voice staff would like to wish everyone a happy, safe vacation and Thanksgiving holiday.

THE COLLEGE VOICE

Box 4970 • OFFICE (860) 439-2812

E-MAIL: ccvoice@conncoll.edu

NEWS EDITOR
SOPHIE MATHEWSON

ASSOCIATE NEWS EDITOR
GOZDE ERDENIZ

ASSOCIATE SPORTS EDITOR
GERALD WOLS

EDITORS-IN-CHIEF
STEVE STRAUSS
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PHOTO EDITORS
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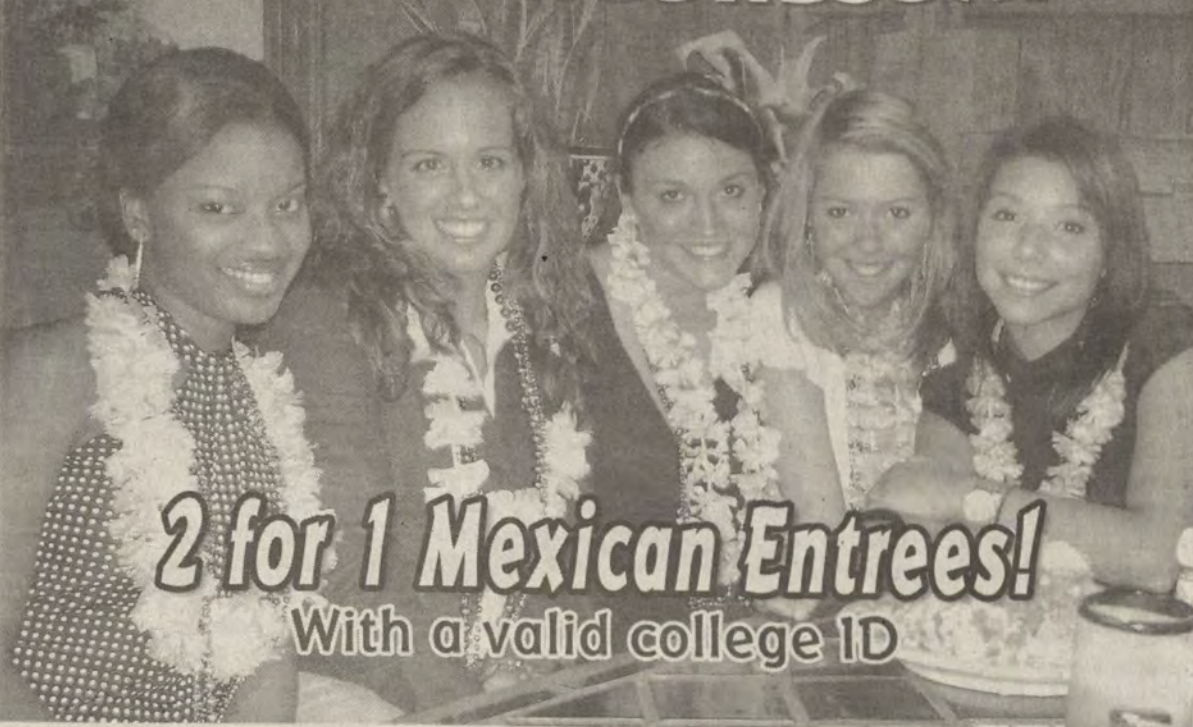
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OPINION

A SAD DAY FOR CONNECTICUT

GREG SOWA • VIEWPOINT

All in all, last Tuesday was a good day for America. Among the more deserving casualties of the midterm elections were Senators Rick "Man on Dog"



Santorum, George "Hockey Helmet" Allen (he should never be allowed to leave home without one), and Conrad "Jill" Burns (as in Jack and Jill, with Jack Abramoff as his partner). Donald Rumsfeld is officially gone, though, in one sense he's been gone since 2003. And we won't be hearing from Floridian dingbat (and Senate candidate) Katherine Harris anymore. But the week between November 7th and 15th, 2006 has been a sad one for Connecticut (as well as Tennessee). In the state that was nicknamed after the very Constitution whose principles were reaffirmed last week, voters fell for a cult of personality and a candidate with no personality. I am referring, of course, to the two Joes.

I don't have much against Congressman-elect Joe Courtney, except that he's a bland, party line-toeing careerist. And that he ran a campaign of smoke and mirrors, failing to articulate any concrete individual (read: district) objectives for his first term, smearing his opponent, Congressman Rob Simmons, as a rubber-stamp for George W. Bush. It is not a testament to any virtue of Mr. Courtney's, but rather to the strength of the backlash against our Bungler-in-Chief, that the Second District of Connecticut managed to throw out the only Republican Congressman who deserved to be re-elected this fall. That, more than anything else, is the source of my discontent.

This summer, I

interned in Congressman Simmons' (henceforth Rob, as he insists on being called) Washington office. The more I learned about the man and his work, the more impressed I was. I should emphasize here that I am no pushover; I was fully prepared to have my initial positive impressions shattered. But that never happened.

First of all, Rob's much-touted independence is very real: he voted against drilling in ANWR and offshore drilling, supported gay marriage and stem cell research, voted consistently with the Democrats on education. He has been endorsed in the past by Planned Parenthood, NARAL, the Human Rights Campaign, and the Sierra Club (of which he is a member). And that's as big a sampler as I can afford in limited space.

Suffice it to say that in his voting record and his everyday conduct, Rob Simmons embodied everything a Congressman should be. Giving him the boot was a mistake that the people of southeastern Connecticut will regret very soon and very deeply.

The matter of Joe Lieberman is, for me, a bizarre one. I know that he is one of the few decent people left in Washington, and I know that Ned Lamont is a creepy, narcissistic snob. But Lieberman's victory, as heartening as it was to some people, troubles me for a few reasons. First, as Rob and his staffers pointed out several times this summer, Joe Lieberman seems to have forgotten about Connecticut.

Sure, he was a big part of the effort to save the sub base; but at the christening of the latest submarine that was built there, he was the only absent member of the Connecticut delegation. Many of the constituents who wrote to Rob's office mentioned that they had contacted Senator Lieberman's office and hadn't even gotten a response. In recent years, one is hard-pressed to find a major

legislative project of his that was exclusively for Connecticut.

The Senator also has a tendency to put his career ahead of everything else. He broke his own promise to serve only three terms – not a major offense in itself, I admit. But he also announced, in the middle of this summer's Democratic primary, that he would run as an independent if he lost to Lamont. He even started collecting the necessary signatures before the primary was over. He didn't resign from his Senate seat in 2000, when he was the Democratic nominee for Vice-President, or in 2004, when he ran for President. He obviously wanted to cover all the bases for his own future, even if it meant being unable to give either his day job or his candidacy the full measure of his devotion.

To top it all off, when he re-entered this year's senate race as an independent, he inserted his own name into the name of his new party (Connecticut for Lieberman). This act might seem trivial to most people, but I find it pretty disturbing. Last, when he decided to caucus with the Democrats, I'm certain that maintaining seniority was a bigger factor than he would care to admit.

Again, I should stress that I like Lieberman as a person. But the facts are hard to ignore; that's why, if I were voting here, I would have cast my ballot for Ned Lamont, as creepy and phony as he is.

I'm probably the only person who supported both Ned Lamont and Rob Simmons, and that's fine with me. What isn't fine is the dynamic of this state's election results: the punishing of achievement and the rewarding of naked ambition. November 7th, 2006 was a good day for America, but it was a sad day for southeastern Connecticut because the people chose two candidates who cared more about the office than the job.

THE THANKSGIVING DEBATE

CHASE HOFFBERGER AND TAYLOR KATZ • CONFLICTING PERSPECTIVES

Naked boys? Done it. Off campus housing? Old news. The right to blog? Check out last week's issue, sucka. This week we're trying to get in the holiday mood. Thanksgiving is less than a week away and we all have a lot to be thankful for, like: old button downs from our parents,



Cam'ron's "Purple Haze," Vitamin Water, and of course, that big plate of food on the dinner table come next Thursday night. Taylor, the liberal vegetarian that she is, is looking forward to a grandiose plate of side dishes and water, while Chase is looking to polish off that turkey with a big glass of vino. If Taylor and Chase were related (yikes!) they'd probably not want to sit next to each other at family gatherings. Let's just say their eating styles differ, and that's where they're butting heads today, live, at the College Voice.

Chase: Alright, Taylor. You're sitting at the dinner table with the Katz family. You got your plate, and you got your sweet potatoes, green

beans, and cranberry sauce. When you take your fork to the plate, are you picking up all these things, or are you only going for one flavor at a time?

Taylor: When I eat a meal, since I'm going to be eating mostly vegetables, I have to eat a lot of them. And when I'm eating, I like to separate my foods and eat them compartmentally, so that I can enjoy each veggie.

Chase: Okay, though I think you're doing it all wrong. When I dig in I'm putting my fork down in all kinds of foods trying to get as many in one bite as possible.

Taylor: Mayhem! Anarchy! Get out of my proverbial family, Chase!

Chase: Take it easy.

Taylor: You're the one going overboard with your stuff-as-much-food-in-your-mouth-as-you-can tactic. How old are you anyway? A civilized man would enjoy his meal, his surroundings, and his companions.

Chase: I do all of these things; I just like to have a bunch of different tastes in one bite. It's the American way.

Taylor: But Chase, everyone knows that Thanksgiving isn't about the food!

Chase: Right, it's about the family. But, some families really enjoy gathering around the dinner table for a meal.

Taylor: You're having an off day, aren't you, Chase? What I'm saying is that Thanksgiving is the one day that all citizens of the United States – no matter what religion, race, or sexual preference – can get together and pile their plates high with food.

Chase: I know this.

Taylor: When I'm eating on Thanksgiving, I barely look at my plate. Instead, I'm looking at the smiling faces of my loved ones.

Chase: Taylor? What's going on? I thought we were going to talk about ways to eat your food on Thanksgiving. Why are you bringing up races and creeds? I have a headache.

Taylor: I'm really full, and I don't want to think about food.

Chase: Well, at least we can agree on those Vitamin Waters, right?

Taylor: What?

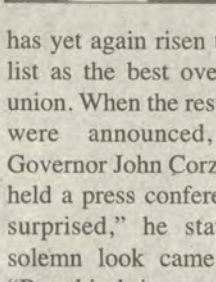
Chase: Happy Thanksgiving, Taylor.

Taylor: You too, glutton.

INCREASING IMMIGRATION PROBLEMS

FRED KEMPER • VIEWPOINT

The "National Association of State Monitoring" (NASM) has recently published state rankings in terms of education, standard of living, overall happiness and cultural diversity. New Jersey



has yet again risen to the top of the list as the best overall state in the union. When the results of this study were announced, New Jersey Governor John Corzine immediately held a press conference. "I am not surprised," he stated as a more solemn look came over his face. "But this brings great problems to the state of New Jersey. We are seeing increased immigration from New England states. That is why my administration is already developing plans to erect walls around New Jersey to control the flow of immigration from these states." New Jersey union organizer Scott Gelpen added, "those Connecticut and Massachusetts folk keep taking our jobs. Its time we sealed our borders to protect against those yuppies."

The continuous immigration of workers to New Jersey comes as no surprise. NJ has the highest per capi-

ta income in the country. NJ Residents statistically have a higher standard of living; however many feel this trend is ending as immigration from lesser states is increasing. Economics professor Peter Mattison of University of Michigan discussed his concerns over immigration, "Without migrant workers from New England states, there would not be enough labor for local farmers. Therefore, from a public policy standpoint, I support a guest workers program where workers could hold residence in NJ for up to 6 months to earn money to send home to their families." Opponents of the guest worker theory have stated that yuppies have been parking their yachts and driving their Mercedes' on state roads without paying taxes. Therefore, they have been draining the state budget and giving nothing in return. "It's a tragedy. I understand they want to come here for a better life, but I'm sick of my tax dollars paying for their roads and waterways. They make traffic unbearable... I... I don't understand why they can't just go home!" said a New Jersey mother of four.

Others argue over the safety issues apparent in letting outsiders into NJ's borders. "This is our state damn it, I don't want them yuppies coming in and taking my job! Who

knows what they are capable of. Doesn't anyone remember 9/11?" stated local Wal-Mart employee Kenith Carleton. Safety issues have also come to the forefront of state political discussion. Democrats in the state assembly have been called weak on security issues. "See they [Democrats] don't understand America. We need to get them before they get us, ya know? They [Democrats] are weak, they wanna give these yuppies rights and let their fancy Japanese cars rip up our roads," added Carleton. Democrats have responded to these attacks in their typical fashion. "We understand the position of others, but we think they're wrong," said Democratic State Senator Henry Goldman. When asked about the Democratic plan of action he just replied, "um...I don't know." In fact, nobody knows what the Democrats plan to do, but they are receiving support from those who believe the Republican plan would be ineffectual. "A wall around New Jersey? Are you kidding me? That's the stupidest thing I've ever heard. If they [other state residents] want to get in, they'll find a way. This is just a symbolic political gesture to pandor to their [Republican] conservative base. We will be no safer with a foot of concrete between us and

those yuppies," stated a local New Jersey resident.

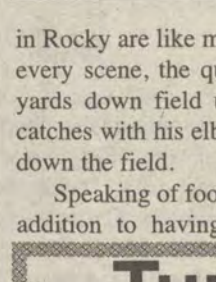
Immigration has also become a hot issue for youth. I interviewed local high school students to see their reactions. "They bring their kids and just buy up everything around and contribute nothing to society. It's a waste," stated NJ high school student Jeremy Putkin. Massachusetts resident Walter Worthington replied by saying, "Everyone keeps saying how we take stuff from everyone else and give nothing in return. Look, we bought all of NJ's Polo shirts, so what? What else could I wear to the lax game?" Lacrosse, a New England cultural phenomenon consists of a stick, a ball and two goals. "I mean its basically field hockey with the ball in the air and some padding. Field hockey players don't wear padding, so why do lacrosse kids have to?" said Rutgers basketball star Jonathon Carabone. Their customs may be strange, but most residents agree that everyone needs to come to an understanding and live peacefully. "We're here to stay. My daddy just bought a new yacht and I started a lax team at the local Y. This is our home now, and no one can make us leave," said Worthington.

"LE RANDOM" IS FRENCH FOR "SEXY"

ANDREW MEYER • I HAVE ADD

I can't wait for the day that a beer company sues Wheaties for copyright infringement. This has to be happening soon, for two reasons: one, everybody sues everybody these days, and two, we all know beer is the true "Breakfast of Champions."

The 6th Rocky movie comes out in about a month. The Rocky Series: 6 movies, countless fight scenes, and approximately 3 blocked punches total. Seriously, other than any Rocky movie, has there ever been a less realistic sports movie that somehow isn't ridiculed for its sports scenes? The boxing fights



in Rocky are like making a football movie, but in every scene, the quarterback throws the ball 30 yards down field underhand to a receiver who catches with his elbows and hopscoches his way down the field.

Speaking of football, I noticed recently that in addition to having numbers, the referees also

have a couple letters on their uniforms to let us know their specific role. For example, the head referee has an R. That being said, I think the NFL should mandate that all Back Judges be number 69, just so I can giggle like the mature adult that I am every time I see BJ 69 call an unnecessary roughness penalty.

On a related note, the government should officially rename the city of Chicago to "Da," just so we can officially have a team called Da Bears.

If you hate reading, Borders is more like Boreders.

While washing my hands in the bathroom recently next to a girl who brought her own soap, I couldn't help but wonder why. Isn't the primary purpose of soap to get your hands clean? And if so, since the dirt ends up on your skin (as opposed to the inside of your hands), isn't the school's corrosive and abrasive soap that basically rips off the top layer of your skin the most effective way to get clean hands, since the dirt comes off with it?

It's only been a week and a half, but we can already see the massive changes the country is making due to Democrats taking over Congress. For example, just two weeks ago, my room was

full of red solo cups from the night before... but as I glance around right now at the mess from last night that is yet to be cleaned up, all I see is plenty of blue Bud Light and Busch Light cans. And yes, I do still believe that George W. Bush should go by Busch Light.

I am sick and tired of people using the same crappy categories to get me out in Kings. For those of you who aren't clear, good categories include types of beer, types of cereal, Crayola crayon box colors, baseball teams, cigarette brands, and Arnold Schwarzenegger movies. Bad categories include tampon brands, fashion designers, and saying "sides of a coin" when I'm the person with the 3rd turn.

If I ruled the world, a new channel would be created, that would have the exclusive rights to Grey's Anatomy, the O.C., America's Next Top Model, and Project Runway. It would show nothing but these shows, all day, every day... and our campus would not receive it, making me a far happier person, since I'd never have to worry that my crappy ass semi-working remote would mess up while I was flipping channels and leave me stuck with it.

Interested in writing for The Voice?

Don't come to the meeting this Sunday, because there isn't one.

Do come to the meeting on November 26th at 10:00 p.m. upstairs in Cro, Room 215.

Questions? Email Steve at sfstr@conncoll.edu or Pete at paste@conncoll.edu

Turn to page seven (7) for information about The Voice Photo Contest!

You could win 100!!!

Congratulations to Leah Hiendlemayr, this week's winner.

Next week's theme is ACTION

Send photos to camelphoto@conncoll.edu

ARTS&ENTERTAINMENT

The Fountain: An Epic Romance That Flows Through Centuries

BY TRISTAN O'DONNELL

staff writer

A few weeks ago, I had the rare opportunity of seeing *The Fountain* at a small film festival out on Long Island. It was a film that I had been anticipating for years. I remember reading reviews online of the script (which was then called *The Last Man*) in anticipation that it would be a special film. In 2002, the film was originally intended to star Brad Pitt and Cate Blanchett (who can now be seen together in *Babel*) with a budget of approximately \$75 million. But due to creative differences between Pitt and the film's co-writer and director Darren Aronofsky, Pitt left the production seven weeks before shooting was to start so he could film *Troy*, and the production was subsequently halted.

This was Aronofsky's dream project. Warner Bros. lost \$20 million that went into the beginning stages of the process. This included the making of set pieces and props that were built in Australia. Aronofsky spent the next two years polishing the screenplay, refining his ideas and looking for two new leads to sign on for the project. In 2004 with a reduced budget of \$35 million, *The Fountain* was back in production, this time starring Hugh Jackman as Tom, and Rachel Weisz as his fiancée, Izzi. Since the film had such a tumultuous start, the actors were compelled to work for a significantly smaller salary than they would ordinarily receive.

Later that year, Aronofsky returned to Australia to properly begin shooting his epic, which will finally be arriving in theaters on November 22. I

assure you I will certainly be there to experience the film again. To say that the film is epic in scope is an understatement. The film interweaves three narratives: one about a conquistador sent to find the tree of life, the second about a meditating space traveler in the future, attempting to save a dying tree of life, and the central story, about a scientist trying to save his wife from dying of cancer. The storylines intersect with one another frequently and, although the plot can be surprising at times, the director seamlessly incorporates fragments of each narrative within the others. The intersections are all framed around a book called *The Fountain*, which Izzi is writing on her deathbed.

Aesthetically, Aronofsky links the three stories by using a golden color palette that illuminates almost every frame. It is an emotionally wrought film, ironically, not unlike the processes that were endured to get it made and I am thankful that Hollywood has invested their confidence in a film of this caliber. It is the most emotional and overtly philosophical science fiction film I have ever seen and probably will ever see. Because of this, many early reactions have called this film "mokey", "convoluted" or "incoherent", but I am neglecting my impulse to tell you why they're wrong so that you can experience it for yourselves. It is an instant classic and if it does not succeed in the box office or with critics after the film's release, then I think the film will be welcomed into cult-like status, not unlike the way (say) *Donnie Darko* has found itself a niche audience. I look forward to the 22nd and with great conviction to see our generation's version of *2001: A Space Odyssey*.

Jackman and Weisz play lovers in *The Fountain*

Ani DiFranco, The Happy Crowd Pleaser? (+44) Makes Me Miss My Blink 182

BY SOPHIE FITZGERALD

staff writer

Last Friday, the crowd at Boston's Orpheum Theater witnessed a truly rare thing: a happy Ani DiFranco. For a woman who has usually been more apt to point out the shortcomings of the world (particularly the Republican ones), she beamed as she talked of the "good week for Democrats." Yet, her happiness extended beyond her political beliefs. DiFranco was very pregnant, definitely in her third trimester, and had plenty of positive things to say about her "baby daddy," including a new song that admits that he's "way way sweet." (She did not name the song or reveal the father's identity, despite crowd inquiries). She laughed at herself for her long play list of angrier songs and played some fresh ones. She admitted that writing good happy songs is a lot harder than she thought. Despite her jokes about her arms not being long enough to reach her guitar over her swollen belly, DiFranco could still rock, or at least in the way that folk-singers "rock out."

Playing only a handful of crowd-pleasers, she tried out many new songs accompanied by a bassist and a percussionist (using symbols and a

LONG LIVE ROCK!



BY CLAIRE DOWD

a&e co-editor

Radiohead is, more often than not, a polarizing band. Those that say, "They're okay," quickly support their statement with, "But I don't really know much of their stuff." "Do you like Radiohead?" is a loaded question, usually asked by a rabid fan, and the only right answer is to say, "YES! My goodness, Radiohead is genius and has changed my life."

Radiohead appreciation tends to be divided into three categories: those who are obsessed and consumed by their love for Radiohead and who cannot seem to listen to anything else because all other music pales in comparison; those who hate Radiohead seeing them as pretentious, inaccessible and completely overrated; and those who really just don't listen to Radiohead. Radiohead fans cannot understand those who dislike or hate Radiohead cannot understand how people can listen to them.

It could be argued that Radiohead targets a certain audience. There are particular kinds of people who are more susceptible to liking them. Radiohead could be described as a band for intellectuals, music snobs, for those who seek

vibraphone—basically a xylophone—unobtrusively). She also sang a couple of songs solo with only her acoustic guitar to join her. As she stood on the carpeted stage, the audience could see that she still has a strong hold on her humble folk-singing roots. She does not rely on music videos or celebrity gossip to maintain her career. She sings about life—politics, her baby, living in New Orleans—but now instead of expressing rage, she can smile about it all.

DiFranco and her two accompanists gave great renditions of "Napoleon" and "32 Flavors." The crowd was completely enamored, singing along with the older numbers, and hung on her every word. When she talked about the excess saliva (a pregnancy "perk") that she might choke on, an audience member shouted "You look beautiful, Ani!" As she started strumming the chords to the next song she said, "Then don't come any closer." Despite the crowd of just under 3,000, DiFranco played like she was intimately hosting the audience in her own living room.

The only downside of the concert was the bizarre opening one-man act. I didn't catch his name in his Jack Black-on-crack-style opener than just pleasure from a song. These people like to discuss the meanings and depth of Thom Yorke's lyrics and tend to argue whether *OK Computer* or *Kid A* is more revolutionary. They especially like to match up Radiohead albums to films, and if they match up, like *The Wizard of Oz* and Pink Floyd's *Dark Side of the Moon* does, it further justifies the infinite genius of Thom Yorke's band.

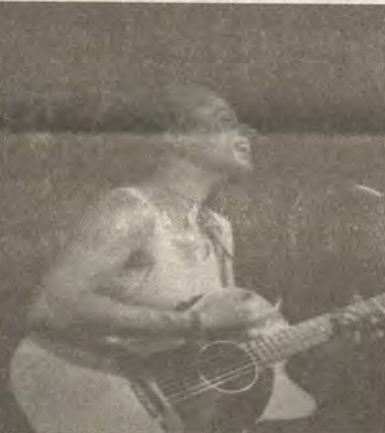
Critics think so highly of the band that if Thom Yorke were to simply say "Hello", it would be the most sincere, profound greeting ever uttered. Critics and fans have dubbed Radiohead the voices that are chronicling the demise of society throughout the 21st century. One critic, Chuck Klosterman, has developed a theory that Radiohead's 2000 album *Kid A* predicted September 11th, and if you listen to the album, the events that happened line up perfectly with the songs. Each song represents a different period and shift of emotion of the day.

Of course, everyone except those who are actually in the band are the ones who have formulated all these opinions of Radiohead. What they have accomplished and produced under the name "Radiohead" is more important than what they personally feel about their work. *Kid A* was made before 9/11 was even a possibility in society's consciousness, but somehow, someone believes that the album explains the events of that day.

It is rare that a band evolves in the way Radiohead has. It is exciting to be able to expect something different from them and yet, never know what it is going to be. Their music is a gift, something that is motivated by the desire to explore and develop, but because people feel it is so precious, a purpose has been assigned. People need to relate sounds, images or words with a purpose, and Radiohead has become another symbol.

ing (given that Jack Black's normal state seems speed-induced, you can only imagine this guy's insanity). His songs were a hellish mix of Tenacious D and Adam Sandler. The crowd seemed more pleased about his ADHD than I was, but it seemed like a mismatch opener for DiFranco's calm demeanor.

DiFranco, however, redeemed the opening act with her intimate and heartfelt set. With her new desire to write good happy songs, her music career is bound to evolve to a new era. One can only imagine the affect of giving birth to her first child will have on her musical inspiration. Although this show was my first real exposure to DiFranco's music, I can honestly say I'll be back for more.



THE SLIP - EISENHOWER



BY PAUL DRYDEN

a&e associate editor

Spending almost five years working on a new album can be a huge risk. But for veteran rockers The Slip it has proven to be the key element in the development and maturation of the band's sound. During this time, they moved from their hometown, Boston, to the indie rock gold-mine, Montreal, in an effort to immerse themselves in the local scene. They signed to respected independent label Bar/None Records (home to Yo La Tengo). And last week, they released *Eisenhower*, their strongest and most cohesive work to date. It has all necessary elements for a widely critically acclaimed album.

Two brothers and a childhood friend, guitarist/vocalist Brad Barr, drummer Andrew Barr and bassist Marc Friedman, the avant-rock trio met at the Massachusetts boarding school, Tabor Academy. At first, a classic rock cover band, they enrolled at the Berklee School of Music but eventually dropped out together and hit the road. They were just another jam band, jazzy and experimental, but the music was still groovy and somewhat pop-oriented. Their self-proclaimed mission was to "bring jazz back to the dance-

BY STEVEN BLOOM

staff writer

In 1992, Tom Delonge, Mark Hoppus and Scott Reymor came together and created the very popular rock band Blink-182. After recording three albums: *Buddha*, *Cheshire Cat* and *Dude Ranch*, Travis Barker replaced Reymor as the band's drummer, and Blink-182 went on to create four more popular albums. Since the group's breakup in 2003, each musician has experimented with different musical projects hoping to find the same success they had with their first group. Travis Barker went on to play drums in Box Car Racer with Delonge, The Transplants, and Expensive Taste. After Boxcar Racer, Delonge played guitar and was the lead singer for the band Angels and Airwaves. Mark Hoppus meanwhile spent his time recording as a backup singer or bassist on albums for MxPx, Simple Plan, The Ataris, New Found Glory, and Renee Renee.

Following a short touring stint in 2005 to promote their greatest hits album, the band officially broke up after Tom opted to spend time with his ailing father and healthy wife. As Tom left Mark and Travis in London, England, the duo, who still had an itch to keep recording, decided to start their own project. With the additions of Transplant guitarist Craig Fairbrough and upbeat guitarist Shane Gallagher, (+44), named after Britain's country telephone code, was born. This past Tuesday, November 14th, the band released its first album, and although Mark Hoppus and Travis Barker co-wrote the music, they seem to have left their well-liked Blink-182 music style way behind them.

When Your Heart Stops Beating features singles "Lycanthrope", "Cliff Diving", and title song, "When Your Heart Stops Beating". While Barker displays

MARCHESA MARCHES ONWARD



BY ARETI A. SAKELLARIS

a&e co-editor

After just two years in the business and the spring 2007 runway show being their first, meet the team behind the whimsical and flirty creations of Marchesa: Georgina Chapman and Keren Craig.

Renee Zellweger wore one of their dresses at the *Bridget Jones* premiere in London and introduced them to the limelight. Chapman says, "It was amazing; she was literally on the cover of every newspaper." Though their success has continued among the style elite, Chapman points out that their "glamorous eveningwear" is not solely for the red carpet.

For the Marchesa girls, who are finalists for the CFDA/Vogue Fashion Fund, spring 2007 was all about flowers. Their show was a mix of short and floor-sweeping dress cut in so many styles that are bound to attract buyers—billowy sleeves, strapless, one-shouldered dresses and skinny trousers and coats. The sheen of the fabrics is more lush and modern than saccharine. Instead of a bow accentuating a white sequined mini-dress, they adorned it with a rosebud. Rose buds were everywhere: lining bodices and collars, a large one blossomed into the rest of



the dress, and cascading their way down the show's final look.

Chapman and Craig selected a safe-bet palette of white, black, and hot pink. What's a bit disconcerting is that despite the amount of time planning each design and the elaborate flower embellishments, the outfits were not completely finished. Style.com reported that seams and hems were unfinished. But the potential for quality craftsmanship is there because we can see the great attention paid to details of the flower embellishments. Yes, they are up-and-coming, but no matter how a dress looks, at this price point, it can't afford to fall apart.

Chapman declares that her favorite designers are costume designers like Leon Bakst, illustrators like Erté, and fashion designers of Vionnet, Grès, Chanel, Galliano, and McQueen. Chapman is trained as a costume designer, while Craig loves traveling and would like to have been a travel writer had designing not come her way. Her love of the open road and the spirit of liberation are carried into what she calls fashion's best moment: the 1920s. It's "when women got rid of their corsets. It's when Chanel started, when trousers were introduced. It was the start of modern fashion", she posits.

Chapman's first fashion moment came when she was a toddler, and from then it developed into her love of creating costumes. "I took a pair of scissors to cut up my clothes because I thought they would look better that way. I remember how angry my mom was because they were things my grandmother had hand-knitted." The duo's love of party clothes started early for Craig. Reminiscing, "mother tried to get me in dungarees, and I would only wear party dresses. She'd say, 'But we're going for a walk in the countryside.' Looks like many other girls wish to wear Marchesa's party dresses, too."

ARTS&ENTERTAINMENT

College Voice Student Feature: Senior Kyle Olson on Drums

BY DANIEL BOROUGHS

staff writer

Staff Writer, Daniel Boroughs sat down this week for an interview with Connecticut College senior Kyle Olson for an interview, discussing a range of topics, but specifically Olson's passion and talent for drumming.

CV: What is your name? Where are you from? What's your major? What do you play and for how long have you been playing?

Kyle Olson: My name is Kyle Curtis Olson. I am from the suburbs of Minneapolis, Minnesota. I'm an English major and I'm minoring in music and technology. I play the drums, percussion and I've been playing it since fifth grade, which makes that about nine years.... No no no, eleven years. I'm in sixteenth grade.

CV: What first got you into music?

KO: Seeing the movie *La Bamba*. I'm not kidding. It was the first thing that really sparked my interest in playing music.

CV: The Richie Valens movie?

KO: Yeah! My aunt had this guitar, I'd strap it on my back and walk around like I was a rock star and when I was deciding what instrument I was going to play for band in fifth grade, I kept thinking about that movie and how cool I thought that was. So that had a big influence on how I thought about music at that time.

CV: So why did you choose the drums?

KO: Why did I play the drums? Well, to be honest I just thought it would be really cool at the beginning. I didn't really understand drums. I mean every time I'd ever listen to a song it was like I felt a pulse, but it wasn't until I started practicing and taking lessons that I really started to hear how what drums were, what that entailed, how integral that part of the music really is.

CV: Were you self-taught for period of time or did you always have lessons?

KO: Well I had lessons for a year. Then I was self-taught for a couple years and then in seventh grade I started taking drum set lessons. It was this big hubbub because I always played basketball. And I fell in love with the drums then. That was the moment...like when I started playing drum set I was like this is what I love. Basketball, at that time, I was getting so sick of it and my parents were like, "No, you have to keep playing, you have to keep playing." So there was like this tension, this struggle...

CV: You parents didn't see drums as something equal to basketball as an extracurricular?

KO: My dad had grown up playing sports so that's what he knew. No one in my family is really musically inclined. My mom saw music as just a bunch of burnouts getting together and doing drugs and then maybe picking up an instrument and doing something. Well, that's how she thought of it at first and now time has gone on she's seen how much work goes into it and how musicians really have to be responsible people in order to get to the level that they get to.

CV: How has your style developed over the years? This kind of goes in conjunction with, were you in any bands during high school?

KO: Well when I first started playing it was just hit-

ting stuff was cool and fun. School band, the music like I didn't care about that stuff at all, but hitting stuff was cool. But then when I found Jimi Hendrix, it was like rock music. Mitch Mitchell (the drummer for The Jimi Hendrix Experience) is still today one of my favorite rock drummers. That was what I wanted to do in the beginning, kind of the classic rock thing. In middle school I was huge into that and then some of the people I was hanging out with started listening to Phish, and jam bands and things like that. It's kind of a guilty confession, but through that I found Medeski, Martin, and Wood. It was a huge revelation to me in music and is what eventually led me to jazz, which I've been in love with since my senior year of high school and I've really been going at hard. And in there, especially with Medeski, Martin, and Wood, kind of this experimental music and you know electronic music branches off of that, improvised music.... So my focus musically and on the drums has been more in a jazz improvised sense.

CV: Who were your main influences? Who became your influences?

KO: Well, first my biggest one I'd say is Billy Martin. He was in Medeski, Martin, and Wood. Then the guy in Minneapolis who has kind of become a mentor to me, his name's JT Bates. He plays with this trio, Fat Kid Wednesdays. They are one of my favorites. Some other jazz guys that I really love: Bill Stewart is a guy who's really active today. Barry Altschul, Roy Haines, and then Tony Williams...listening to him changed my life.

CV: What's the biggest strength in your playing? Just to break it down.



Music Maestro Kyle Olson embracing the colors of fall

Damien Rice Offers More Remarkable Folk-Rock

BY JACOB MEADE

staff writer

Three years ago, Irish singer-songwriter Damien Rice released a nearly flawless debut album. The record, simply titled *O*, was a remarkable mixture of ambition and restraint was made all the more extraordinary by the fact that Rice recorded nearly all of it at home with a cheap 8-track recorder. The singer's approach to folk-rock was staggeringly creative and emotional. He incorporated classical instruments and female vocals to take the traditional sensitive-man-with-acoustic-guitar format to previously unheard-of heights. On unforgettable songs like "The Blower's Daughter" and "I Remember", the results were both achingly beautiful and explosive in their intensity. This, combined with *O*'s perfectly composed track order, made the record a landmark journey through heartbreak that sold over 2 million copies worldwide and landed Rice the prestigious Shortlist Music Prize.

In fact, *O* was such a singular, complete work that I almost didn't want Rice to record a follow-up. Surely nothing could match his debut's splendor. And yet here he is three years later, still strumming away and crooning over lost love on the sophomore album *9*. And I've got to hand it to him: Rice still knows how to make challenging and innovative music that places him at the forefront of the male singer-songwriter pack. Not that guilty pleasure (at best) hits by the irritating likes of Howie Day, James Blunt, and Jack Johnson have ever really been a comparison to Rice's songs anyway.

On his second album, Rice doesn't mess with his formula too much but still comes up with songs that rattle the folk-rock genre to its core.

Lyrical he's still in the same boat, a broken shard of a man wallowing in despair and finding strange metaphors to stand in for a recently dissolved relationship. "At night I trip without you, and hope I don't wake up/ 'Cause waking up without you is like drinking from an empty cup" he sings in one typically earnest moment.

The album's opener (and first single), "9 Crimes," brings us right back to the bleakest and loneliest moments of *O*. Once again, Rice's vocal presence is fleshed-out by collaborator Lisa Hannigan's hushed singing and a pensive cello that immerses the whole arrangement in an atmosphere of longing. While the song isn't anything too remarkable, it still has the stark potency that made *O* so great.

Elsewhere on *9*, Rice achieves various moments of affecting beauty. "The Animals Were Gone" is an easy standout thanks to its woozy, lilting chorus and the shimmering strings that give way to an eerie vocal coda at its end. "Elephant" starts out like a weak rehash of "The Blower's Daughter," but gives way to Rice's strongest vocal performance to date. What at first seems tedious and tuneless builds to a soaring melody, which then flips into an orchestra-backed bridge that's Rice's most anthemic and powerful moment yet.

These moments, however, are few and far between. The problem with *9* is that on too many songs, Rice has actually taken away the gorgeous flourishes that appeared on *O* without replacing them with anything else. His melodies are usually pretty strong, but they alone can't carry a song in this spare recording style. On *O*, even the slowest moments led to an eventual catharsis, some dramatic shift in tempo or orchestration that brought it all

together. Here though, several songs never emerge from their foggy mood of meditation. The results feel frustratingly incomplete. "Accidental Babies", for example, would have worked well as a late-album piano elegy, but at well over 6 minutes it wears out its welcome pretty fast.

In fact, the best songs on *9* are the harshest. "Me, My Yoke, And I" explodes in an exhilarating vortex of guitar mayhem and harsh percussion, while Rice's vocals channel shocking amounts of fury and power. The song is so searing and visceral that it will leave you wondering how a wussy little singer like Rice can manage to rock harder than any band out there. And on "Rootless Tree", he interrupts a pretty benign opening verse and uses the sudden "F--- you! F--- you! F--- you!" as the refrain for the song's bitter chorus. The sudden use of profanity punctuates the rest of the song, which boasts a winning melody and a wonderful swaying guitar arrangement. It seems like the perfect candidate for a radio breakthrough, if radio can get past Rice's discovery of the f word (hey, if Radiohead's "Creep" could be censored into submission, there's no reason why this shouldn't be).

It would have been great to see Rice make the whole album based on his more angry, revved up side. It's clearly a dimension of the singer that deserves more attention. But maybe he'll get to that next time. In the meantime, *9* is still a pretty good album. Its highpoints are just as good as those on *O*, even if the rest of the record doesn't hang together quite so well. Damien Rice remains a major talent on today's music scene. His albums are some of the purest, most potent distillations of rock's "troubadour" persona in recent memory.

KO: I always have a hard time with this question, because I'm always deconstructing what I'm doing and am very critical, but...I feel like my strengths come from my love of whatever I'm playing and it is my feel. I think the way I make the music feel is my strength. I'm just with jazz it can be a super swung feel to it or it can be super straight and then finding the in between of that is where 'the feel' lives. I feel like I've worked on that so much and listened to so many records and listened to so many different drummers that kind of become a part of who I am and I can make things feel good.

CV: Would you say that you developed a signature sound? When I hear you play drums I'm like, "If I had a blindfold on, I think 'Oh that's Kyle on the drums.'"

KO: I feel like, that's a hard question, because I feel like I'm still developing and learning so much that I can't say I have my, or that I've found my sound. But I feel like I have periods of time where that's my sound here, and maybe in another year, maybe less I'm going to sound different, but I'm still growing. There are certain things that I think people hear and their like, "Oh yeah I've seen Kyle do that before."

CV: What are you involved with on campus?

KO: Well, I do a lot the ensembles in the music department. I'm in the jazz ensemble, the percussion ensemble, and this other one they call the new music ensemble. We have rehearsals every week and we'll be having concerts at the end of the semester, which everybody should come out to.

CV: What's the new music ensemble?

KO: It's chamber music. It's twentieth-century. So

it's sometimes atonal, it's very percussion-based, but there are a few other musicians who get involved with that. We play pieces by people like John Cage, Henry Cowell, and...

CV: Philip Glass?

KO: They did a Philip Glass piece two semesters ago. We're not doing one by him this semester. Lou Harrison is another name, but those concerts are really cool, people really like those. It's really kind of like experimental-sounding music.... really fun, really challenging. Those are really only the organized things I'm involved with. I'm doing this project that's just solo drums plus electronics that's called, Happy Birthday Kerri Strug. She's an Olympian. She's the best Olympian ever. I mean it's just a Casio drum machine, live drums and percussion and then this loop pedal is how I do it all. So hopefully I'll be doing that in the Coffee Grounds or down here at Abbey House. Sometime when I get my act together with that...it will be fun.

CV: What are your favorite records of all time?

KO: First, the Miles Davis Quintet. They have this double disc called *The Complete Concert* that Tony Williams played on when he was nineteen and that was the record that made me feel like I wanted to play this music for the rest of my life. Just an amazing record, everyone should hear it. The *Oscar Peterson Trio Plus One*. Oscar Peterson is one of my favorite jazz piano players. They play with this trumpet player named Clark Terry and it's the best down and dirty swing. It just feels so cool. Various Fat Kid Wednesday's recordings. Those have been huge influences. The way JT plays really influences my sound. I really love electronic music and my favorite record is by this guy, Farben and the record is called *Texstar*. Like I was saying, Medeski, Martin and Wood had a huge influence on me and this record *Tonic* is the record that made me want to listen to jazz more. Thelonius Monk is really weird and listening to his jazz is such a different experience than everyone else and my favorite one of his is called *Thelonius in Action*. Roy Haines is on drums and every time I listen to that I was just blown away by the weird ideas mixed with Roy's phenomenal drumming. It's a live record and it's a pretty cool experience. Lastly Joanna Newsom and The Milk-Eyed Mender has just been a huge influence on my life because of songs and here songwriting...Musically the way she approaches the harp like no one else approaches the harp and the way she approaches singing different. I feel like she's so original. She's really inspiring.

CV: What have you been listening to recently?

KO: Francois Corneloup, this French saxophone player, it's really exciting music. It's real experimental jazz and almost contemporary chamber music at the same time. It's really interesting, but really groovy, and then Dosh's new record, *The Lost Take*. I've been listening to that a lot. Then I've been listening to a lot of jazz vocalists. Jimmy Rushing is the main one. *Mr. X 5*. He was short and fat. I've been trying to learn a lot of more jazz standards. Yep, that's it. Oh, jazz at Abbey House this Saturday. Late nine [with the] New York boys.

Three Kings vs. Jarhead: Mirrors of the American War Attitude

BY ANDREW MARGENOT

staff writer

It is hard to believe that two movies could not be anymore alike and yet completely opposite. *Jarhead* (2005) and *Three Kings* (1999) are not only both set in the Mesopotamian wasteland of Desert Storm, they also deal with the struggle of the individual soldier against the American killing machine they have been absorbed into. Yet, each film does so in a completely different manner.

Three Kings focuses on four American soldiers, each one a stereotypical character, such as the nonchalant, cool-cat leader (George Clooney) and the southern hick. It is one of those movies that makes a half concentrated attempt at satire; the resulting combination of ridiculousness intermittent with sudden bouts of seriousness, in my opinion, makes for a terrible film. The intervals of absurdity undermine the sporadic epiphanies, leeching all hopes of taking something away from the movie.

This is a bit of shame because a few scenes in *Three Kings* actually hold some value. For instance, an Iraqi "torturer" (he's not very good at his job) tells a bound-up Sergeant Troy Barlow (Mark Wahlberg) about his dead family, courtesy of American bombs. Then, in one of the film's few moments of revelation, the Iraqi asks him, "How would you feel if your daughter were blown up by a bomb? She's safe in Arizona. No bombs, no explosions, no shit." Unfortunately, the hidden message is lost on the audience, because shortly thereafter the overly theatrical action continues. For instance, many of them rape the laws of physics in their depiction of George Clooney dodging the shrapnel of 10,000° F explosions Bond-style four feet away from him. At least he got ready for *Syriana* (2005).

Jarhead also focuses on the discontent of the individual soldier in Persian Gulf War I. Except that it is much more realistic. There is no crazy scheme to steal \$23 million in captured Kuwaiti bullion. Instead, *Jarhead* portrays the maddening monotony of sitting in the middle of a desert, hoping to fight a war that is no longer a war of infantry and ideals, but of civilian casualties and high-technology bombing. In short, it is a much more accurate and realistic depiction of the plight of the U.S. soldier in Desert Storm.

Why this huge discrepancy? Why does one film completely fool around with a matter as serious as war, whereas another is starkly honest? At times, *Three Kings* is insulting. It stereotypes Iraqis beyond belief, depicting them as a bunch of unorganized "rag-heads" inferior to Americans. *Three Kings* needs to grow up, for it expresses a complete lack of seriousness about the sanctity of human life and the Persian Gulf War I. A machistic, "kick-Arab ass" mentality of American supremacists and war-mongers drives the movie. The half-hearted attempts at shedding some seriousness on war only manage to further trivialize its gravity.

That's not to say that *Jarhead* does not expose the viewer to images of violence and human degradation. In fact, it does so even more than *Three Kings*; the rampant masturbation of the troops initially takes one by surprise, as does the homoerotic camp life, burning oil fields, and napalmed bodies. But *Jarhead* is objective; it documents the reality of the Gulf War, whereas *Three Kings* uses the American invasion as a basis for a violently entertaining plot.

Interestingly, *Jarhead* came out in 2005, after a second Gulf War had commenced. *Three Kings*, produced in 1999, well after Persian Gulf War I, expresses the self-confidence and frenzied patriotism of Americans. In this sense, *Three Kings* is as objective and realistic as *Jarhead*. It captures the sentiment of Americans towards their victory in the first Persian Gulf War: the unquestioned supremacy of our Army, not to mention our nation, especially in comparison to those half-witted, cowardly Iraqis. Saddam Hussein is ridiculed in a manner akin to high school jokes, and Iraqi women, children, and soldiers are dropped like flies, all with much laughing and Beach Boys music.

Fast forward six years, when a second Bush has started a second Persian Gulf War already lasting four years since its initiation in 2002. This time, there is no lightning fast-war with a clear-cut victory. Persian Gulf War II is exactly what *Jarhead* is; monotonous, maddening, and questionable. There are no games or glorification of the U.S. military in sacking Iraq in *Jarhead*. *Three Kings* captures the cockiness of a victorious country; *Jarhead*, its sinking desperation. War is suddenly not funny.

Do you have an abounding love for music, film, television, or literature? Do you enjoy structuring your passions and opinions into coherent, analytical articles?

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NEWS

Runners Feel Effects Of NESCAC Rash



Dubbed the "NESCAC Rash," the infection many cross country runners now have began after a race at Harkness Park (web).

continued from page 1

The same pictures that are circulating on the Internet also seem to have been e-mailed home. Moffett admitted she received calls from many troubled parents, nervous because their children were losing sleep or unable to work due to their discomfort.

"If you've seen these pictures, you can imagine how horrified the parents were," she added.

For most runners, the course of the rash has been longer than the typical case of Swimmer's Itch, which most websites say should clear up within a week.

It has also been stubborn in

resisting treatment. Cercarial dermatitis is usually treated as a case of poison ivy would be, with antihistamines and topical treatment. But, noted Moffett, "this was not a standard case." After the topical creams failed to soothe their discomfort, runners were prescribed oral steroids.

"The oral steroids are helping with the itching, but it's definitely been slow," noted one female runner, who said she had to have her dosage increased from its initial amount. According to Moffett, the steroids have no short term side effects.

Though it has been an unbearable couple of weeks for many col-

legiate runners, the end does seem to be in sight. "I think the worst is over," said Moffett.

Despite countless trips to the health center, constant and unappeasable itchiness, and sleepless nights, the afflicted NESCAC runners have been able to put aside their rivalries, however briefly, and unite in discomfort. "At ECAC's and New England's —our championship meets—you could pick out the NESCAC teams by looking at the red spot-covered legs," noted Bernardi. Added another runner, who is still waiting for her itchiness to subside, "The whole thing has been kind of ridiculous."

Campus Discusses Culture At Conn



Grace Kendall '07 (center, white shirt) talks with fellow students at a round table discussion on campus culture (Mitchell).

continued from page 1

to the topic of campus culture. "We are lucky to be here."

Maureen Durkin '08, a member of the Judicial Board, also pointed out that Conn's unique JBoard System is certainly an asset to students.

"Drinking is a touchy subject to

talk about, but I think the summit did a good job of bringing these issues to light," said Harris, who admitted he was surprised at the level of attentiveness to the speakers and the seriousness given to the discussions that took place afterward. "Hopefully our campus will see dividends in the near future," he noted.

Though the campus is collec-

tively hoping for a transformation in weekend culture, others saw the summit as a catalyst for progress.

"I think it's great that people are being proactive and acknowledging these very serious issues," said one Junior. "But we have a long way to go."

Women In Black

continued from page 1

attended or participated in where students, staff, and faculty joined together in solidarity. As diverse

women on campus, we are divided by class, sexual orientation, socioeconomic status, and race, but we can stand together to protest vio-

lence at home and abroad. I feel incredibly honored to have taken part in the vigil."

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The College Voice Photo Contest

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This Week's Theme Is ACTION

Congratulations To This Week's Winner: Leah Hiendlmayr!
(See photo on right)

"This photo was taken in Western Australia in an attempt to distract the pelicans from stealing the fish that were to be fed to dolphins."-Leah

Each week there will be a different theme in which Connecticut College students, faculty and staff may submit up to three digital black and white images. The editorial and photography editing staff will judge and pick a weekly winner, which will be printed in *The Voice* each week. The winners of each weekly contest will be put into a pool for the "semester's best" photo contest, which will be judged by *The Voice* staff, Photography Professor Ted Henderickson, Alumni Magazine Editor Susan Lindberg, and Slide Librarian Mark Brownstein.

HOW TO ENTER:

Submit up to 3 (black and white only) digital photographs to camelphoto@gmail.com. Deadline is Wednesday by 11:59 p.m. *It is possible for the Voice to change color submissions to black & white before judging.*

Attach information--name, email, campus box #, and title of each photograph

(Optional): Include one or two sentence description of photo

(Sample photo pictured at right).



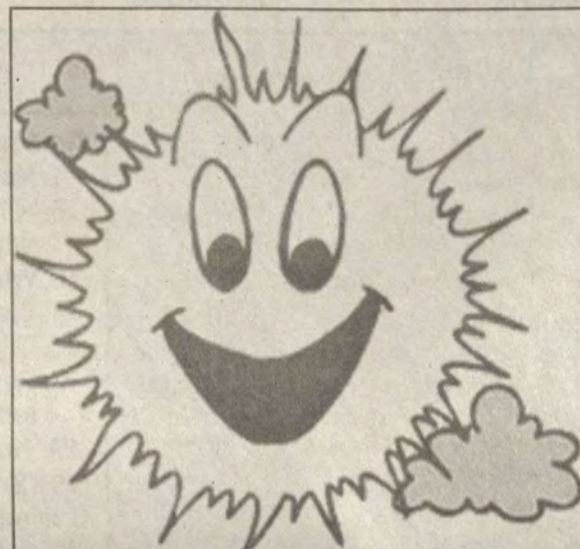
Four Day Forecast

**Saturday: Partly
Cloudy, High 52**

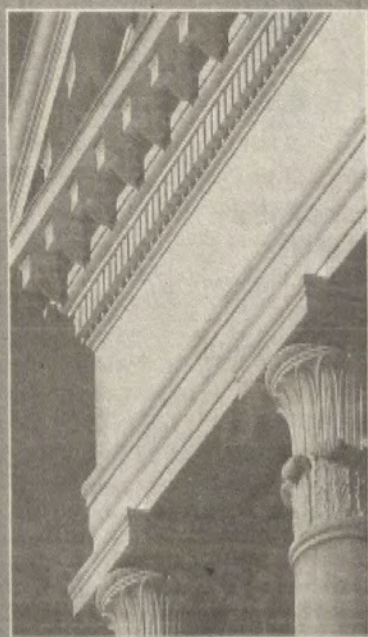
**Sunday: Cloudy,
High 50**

**Monday Mostly
Sunny, High
Sunny, High 48**

**Tuesday Sunny,
High 50**



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QUINNIPIAC UNIVERSITY

Hamden, Connecticut

The Camel Fun Page

Word Search: A Thanksgiving Scene

F C I D Q X B M P P G R T N T D O S
Y Y J R Z A A P F U Q G G P R E H R G
R W F U O R L T Z E M N Y T T E V N
C R A N B E R R I E S P A F D E O I
L K V K G U Q T T K T O K N M J U F
X M A U D I R U P O L Y A I C Q Y F
O L J N P D L K P B U S P X N I N U
L E W C X G B H S S Y L A A R P Z T
H T S L G J A E Y R M Q I D R S I S
N L W E I N O Z R S O I P W K A L E
G I Y G J F D A E R B N R O C U D N
D J V M S D B N L C B P P G Z H T E
C E Y I W M K X T I L B T Z L H V P
Y F C D U P K A V D Q B D V D I J X
P Q O T U R K E Y E F Z S W E Z P M
N J B P O J V D M R J B C C E O V E
L W A N Z R P C Q U E V E G R X M V
Y L Y L D A I I R V N Z G Z Y O G W

Barrysanders
Bloated
Cider
Pilgrims

Word Bank

Cornbread
Cranberries
Drunkuncle
Parade

Stuffing
Tryptophan
Turkey



This guy recently suffered a career hit.

Last Week: Donald Rumsfeld

Across

1. Mooches
5. "Oh, Heavenly Dog" dog
10. Wisecrack
14. Element element
15. City SSE of Buffalo
16. Part of Caesar's reproach
17. Trumpet accessory
18. "Sing Along With ____"
19. Impulse
20. Baker's middle name?
23. "Nightmare" street
24. Beginning bits
25. "No doubt about it!"
27. Bone-connecting tissue
31. Auto mechanic's middle name?
35. ____ decimal system
39. Response to the Little Red Hen
40. "The balcony is closed" critic
42. Othello's nemesis
43. "How Do I Live" singer Rimes
45. Homebuilder's middle name?
47. Takes one's time
49. Mr. Magoo's dog
52. Nigerian civil war site, 1967-70
57. "The Loco-Motion" singer Little ____
58. Cupid's middle name?
62. Turner of Tinseltown
64. "The Last Picture Show" locale
65. Corporate image
66. Old Fords
67. "Enough!"
68. Persia, today
69. "____, right"
70. "Drop Dead Fred" actress Phoebe
71. Bound bundle

Down

1. Stag film?

"Middle Names"

By Bob Klahn

1	2	3	4	5	6	7	8	9	10	11	12	13
14				15					16			
17				18					19			
20				21					22		23	
24								25		26		
				27		28	29	30				
31	32	33	34						35		36	37
38				40				41		42		
43				44		45			46			
				47		48						
49	50	51						52		53	54	55
57				58		59	60	61				
62			63		64					65		
66					67					68		
69					70					71		

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2. Complete reversal
3. Choral composition
4. Sling mud
5. Bikini or Alamogordo, for example
6. Director/producer Kazan
7. Jersey five
8. DJ Wolfman
9. "Psst!" follower
10. ____'s-harp
11. Merman or Mertz
12. Flick pic
13. Toddler's middle name?
21. '96 Senate resignee
22. Work the bar
26. Cooked one's own goose?
28. The Bee Gees brothers
29. Bailiwicks
30. Streep of "The River Wild"
31. "Not Ready for Prime Time Players" pgm.
32. "The Purloined Letter" writer
33. One-time link
34. Olympic symbol
36. Bunch of bills
37. Big item in Hollywood?
38. "That hurts!"
41. Ground-rule double award
44. Christmas carol
46. Cry of triumph
48. Titillating
49. Santa's middle name?
50. Shaped like Humpty Dumpty
51. Jamie Lee Curtis's 1988 fish
53. Extemporize
54. Plants
55. Princely
56. Unanimously
59. Former Chevy
60. Way out
61. Order for dinner
63. Grate stuff

Sudoku

Fill the grid so that every row, every column and every 3X3 box contains the digits 1-9.

7	5							
	2	3		4		1		
	9		1	2	3	7	5	
3	1		8			4		6
		4			1	8		
5			7	6				3
1	3		4	9		6		
		7	3	1		5		4
2	4	5	6	7	8	9		1

Easy

			4		3			7
	8				9	5		
				1		8		
			6			7	2	5
6			5		2			4
					4			9
3	9	8						
	4	6						3
	2	1	3				6	8

Medium

							2	7
	7			8		9	1	
			4					
		4	6			1		
	1	5				3		
3						8	5	
		9						
7			2					3
5				3	6		4	

Hard

Men's Hockey Season Preview

NOVEMBER 17, 2006 • THE COLLEGE VOICE • 9



The Conn men's hockey team looks to incorporate freshman talent immediately as they make their bid for the NESCAC Championship (Cryan).

By Chris Helms
sportswriter

With the fall sports season winding to a close and the winter sports teams getting ready for another exciting season, it's time to preview the 2006-2007 men's hockey season. The Camels will look to improve on their 4-19-1 2005-2006 record as they embark on the 2006-2007 season on Friday November 17th at Williams.

Entering the 28th year of men's hockey at Connecticut College, the team will be dominated by underclassmen that will need to blend well with the more experienced Camel veterans in order for the team to find success. As the roster stands right now, there are 19 freshmen and sophomores compared to 8 juniors and seniors. Last season, the men's hockey team played with as many as 15 freshmen and sophomores, so the youth of the team should not be as much of a detriment to their success as it may initially seem. Ward believes all of his players have an equal shot at stepping up and making big contributions.

"It is critical that we have guys who fill the holes left by our senior forwards early in the season," Ward explained in an interview. "Each one of our senior forwards from last year played in all situations: the power play, penalty killing, 5-on-5, and in shorthanded situations. We are eager to see who will fill their roles this season."

Undoubtedly, the three co-cap-

tainains will have huge roles in leading the men's hockey team by displaying exceptional leadership for the less experienced guys. The Camels need co-captains Jake Henry '07, Chris Lynn '07, and Walt Wright '08 to serve as role models for the young group. Ward looks to two of his co-captains to serve as the defensive stars for the team.

"Jake Henry (9 goals, 21 assists, 30 points career) and Walter Wright (4 goals, 8 assists, 12 points) will anchor our defensive corps," Ward stated. Ward also has an encouraging outlook for some more key veteran contributors next season.

"Chris Lynn (1 goal, 1 assist, 2 points), Jason Miller '07 (8 goals, 4 assists, 12 points) and Brian Gallagher '08 (5 goals, 6 assists, 11 points) are strong two-way players who will be heavily relied upon in key situations. We are hopeful that this is a breakout year for Robbie Campbell '08 (19 goals, 12 assists, 31 points). He is certainly a player capable of attaining 30-40 points for us this season. We are looking for Robbie Tesar '09 (11 games, 1 goal, 1 assist, 2 points) and Brian Warner '09 (3 goals, 5 assists, 8 points) to take a strong step forward for us," Ward added.

The team will also look to several freshmen to make valuable contributions right away. Ward predicts that Sean Driscoll '10, Trevor Bradley '10, Ryan Howarth '10,

Brett Moore '10, and Michael Kelly '10 will be able to be effective immediately as first year forwards. In addition, Ryan Joyce '10 and transfer David Norton '09 should prove to be important additions to the defensive corps. Ward will carry three goalies for the 2006-2007 season.

"Greg Parker will push Matt Gluck (career, 10-14-1, 785 saves, 3.67 GAA, .887 save pct.) and Dan Beauregard (05-06, 328 saves, 4.73 GAA, .859 save pct.) for time between the pipes," Ward said.

The Camels have an exceedingly difficult schedule and open up their season with a 4-game road trip. In spite of the difficulties facing the team, Ward remains optimistic and projects an encouraging outlook for the 2006-2007 season.

"As is the case with every NESCAC schedule, it is challenging, but anyone can beat anyone on a given night," affirmed Ward. "Every night will prove to be a battle and we will constantly work together to achieve our team and individual goals. By achieving these goals, we believe this will lead to success in the win-loss column. Nick (Vealitzek) and I believe this is the year where we can take the next step."

pitched on exactly 5 days rest his whole career as a starter and will have to adjust to the differences in the MLB rotation (in which pitchers typically pitch every sixth or seventh day). Matsuzaka is known for his 95 mile per hour fastball and his filthy gyro-ball; MLB players know how to hit fastballs and it remains to be seen how effective his gyro-ball will be in the Big's.

In his eight-year career in the NPB, Matsuzaka has a 2.95 career ERA and 108 wins. He has 1355 strikeouts, 18 shutouts, and 72 complete games. He was named the MVP of the inaugural World Baseball Classic with a 3-0 record and 1.38 ERA. His 2006 season concluded with a 2.13 ERA, 17 wins, 200 strikeouts and just 34 walks. I'll admit that it's incredibly easy to get overly excited about a player of this caliber joining your favorite team; however, we all need to keep in mind that Matsuzaka is young and will need time to adjust to the MLB. As a player's past performance is usually a good gauge for their future success, it appears that Matsuzaka will most likely live up to much of the hype surrounding him, but we all need to remember that it might take a little more time than we'd all like.

By Eric DeBear and Ben Eagle
sportswriters

The sounds of sneakers making a hard cut are unmistakable. It is basketball season. While in the NBA, Lebron and Carmelo are chasing that elusive World Championship, here on campus, right in our own AC, the women's basketball team is chasing a title of its own, the NESCAC Championship. But when they tip off Friday night against MIT, unlike the young guns of the NBA, youth may be their Achilles' heel. The 2006-2007 Lady Camels team features no seniors, three juniors, and one sophomore on a roster with 12 total players.

"We are a young team with some experience," Coach Laura Hungerford was quick to note when asked about the Camels. "Anytime you get an influx of new players, there are some unknowns. We have to grow and learn how to play together and to mature as individuals and as a team."

This is not to say the young team will be without experienced leadership, as junior co-captains Katy Serafin and Maegan Hoover will provide guidance both on and off the court all year.

Serafin is coming off a superb sophomore season, which established her as the Charles Barkley of the NESCAC. After averaging 14 points and 10.5 rebounds per game, while shooting 51% from the field, the Camels have provided strong evidence that they will be dominant

ing teams in the post.

Feeding Serafin will be Hoover, a player whose contributions are felt on both sides of the court. On the offensive, Hoover quarterbackes the attack, calling plays, hitting screeners, and handing out assists (61 in 2005-06) from the point guard position. On the defensive end, Hoover is one of the better perimeter defenders, and leads the team with 45 steals. Coach Hungerford will be looking for Hoover to lead the team on both ends.

Rounding out the returning class is wing player Kate Kenly '08, and Dena Weinstein '09. Kenly provided the three-point ability necessary to spread the defenses as she dropped a team high 40 three-pointers last season. Weinstein on the other hand will be asked to play a larger role this season, after providing steady bench play her rookie year to the tune of 4.7 points a game.

The rest of the team are all newcomers to the women's basketball program at Connecticut College. This talented group of freshmen features four guards, two forwards, and two forwards/centers. Making up the four perimeter players are Jacquelyn DeFeo '10 (Stratford, CT), Sharon Katz '10 (Barrington, RI), Kirsten Frazer '10 (Pelham, NY), and Emily Cummings '10 (Yorktown Heights, NY).

The "diaper dandy" guards will all look to challenge returning guards Hoover, Kenly, and Weinstein for playing time this year. At the forward spot, Amy Towne '10

(Stamford, CT) and Rita Holak '10 (Windham, NH) will try to establish a presence. Finally, two freshmen with the versatility to play either forward or center round out the freshmen class. Stephanie Cohan '10 (Hastings on Hudson, NY) and Laura Coderre '10 (Monson, MA) will provide the Lady Camels with good height down on the post as they are 6'0" and 6'1", respectively.

Of the incoming freshman class, Coach Hungerford feels that, "the potential is there, so the question is can we come together quickly to survive the rough spots that often strike young teams?"

Hungerford remains positive about the outlook of the '06-'07 team as she stated, "with improved quickness, depth, and a new offense geared more towards freelance and movement the team should have more flexibility and excitement this season. Our biggest challenge is how we are going to respond, and our consistency and patience to that effect."

With eight freshmen, the consistency might not always be there. But as assistant coach Shannon Underwood observed after several practices, "[The freshman] are adding a lot to the program."

On Tuesday the 21st, in the Camels' first home game, the college can see it for themselves. The women meet Nichols College that afternoon, and admission is free for all those with a valid college I.D.

Swimming

continued from page 10

accolades include All-Conference honors in seven different swimming events in her three years as a member of the Conn team. Since her freshman season, she has broken five school records and provisionally qualified for the NCAA National Championship last year with an outstanding All-Conference performance in the mile. Mallory Watson '08 was an NCAA Championship qualifier as well in the 100 yard backstroke, and will look to once again place herself among the nation's elite. Watson joined several

of her teammates in accepting All-NESCAC honors with her third-place finish in the 50 yard backstroke, recording a time of 28:29.

Student-athletes were not the only ones who earned recognition following the 2005-06 year. Head Coach Marc Benvenuti was given the 2006 NESCAC Women's Swimming Coach of the Year Award in his third season at the helm of the Conn program, and continues to establish the Camels as a force to be reckoned with in competition on the divisional and national scale. Aaron Weddle, a 2005 graduate of Colgate University, returns as Benvenuti's

lead assistant. Nora Westcott enters her sixth year as the head of the Conn diving squad, and will coach both the men's and women's sides.

Recently renovated Lott Natatorium will play host to four events this season. The first home meet of the campaign, the Camel Invitational will take place on December 2-3. In January, the entire Conn team will travel to Naples, Florida for a period of intense training. In addition to rigorous sessions in the pool, the trip cements team cohesiveness and has certainly proven effective in recent seasons.

ESPN

continued from page 10

give up on everything ESPN if I saw one more "ESPN mobile alert."

So, I have a few suggestions that could help to make ESPN a little less irritating and pretentious than it is. First of all, stop with the "all-encompassing" sports lifestyle. While it is great to be able to find information about your favorite teams at the drop of a hat, no one needs twenty-eight different mediums in which to do so. Second, trash the plethora of talk shows that have begun to dominate programming on ESPN. Pardon the Interruption is all we need; it's by far the best in this category of sports shows. What we do not need is Jim Rome, Woody Paige, and Jay Mariotti preaching to us all day about the most minute sports information. When it comes to predicting an outcome of a game, they know

just as much as the average viewer. So, why should we be forced to listen to them? We shouldn't, and I will no longer stand for this! ESPN should focus more on showing live sports. I think this would solve that problem. Finally, has anyone realized that ESPN has a virtual monopoly on the sports world? Yes, there are a few other stations that show sports but none are even close to the 24/7/365 type that ESPN has become. Would it be a terrible thing if another channel came along to compete with ESPN? I think that this would help ESPN figure out what their viewers really like and dislike about the Bristol empire. A little self-reflection would not be a bad thing for ESPN. Of course, either way, I'll still be watching. I'd just prefer it if I didn't have my sports forced upon me anymore.

Chris Colter

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Sox On The Clock

It was announced Tuesday that the Boston Red Sox had won the rights to negotiate with Japanese starting pitcher Daisuke Matsuzaka, regarded by most experts as the best pitcher on the free agent market. Preliminary estimates of Boston's



CHRIS HELMS
Viewpoint

\$51.1 million to acquire the rights to negotiate with Matsuzaka and his agent, Scott Boras. The bid blows away the former highest posting fee of \$13.1 million for Ichiro Suzuki by the Seattle Mariners in 2000.

Many people are confused about the concept of the posting fee and the overall necessity of the posting system, so I'll try to clarify it here. The posting system was created in order for the Nippon Professional Baseball league (NPB) in Japan to receive compensation from the MLB after a player is transferred from Japan the MLB. It is used when the desired player is not yet a free agent, as was the case with Daisuke Matsuzaka, who has one more year on his Seibu Lions contract.

In the initial stages of Matsuzaka's posting process, every Major League team interested in the gyro-ball thrower wrote down their bid for the posting fee. It has been confirmed that the New York Mets finished second with a bid of around \$40 million and the New York Yankees finished third with a bid of around \$33 million. Of course, teams had no idea of other teams' offers and Seibu Lions had no idea which team submitted each bid; their sole decision was whether or not to accept the highest bid. If they had rejected the bid, Matsuzaka would have returned to the Lions next year and the Sox would not have had to pay the \$51.1 million posting fee. Due to the fact that the bid was accepted by the Lions, Boston acquired the exclusive right to negotiate a major league or minor league contract with Matsuzaka.

Now that the Sox brass has unloaded \$51.1 million just to obtain the rights to speak to Matsuzaka and Boras, they have until December 14th (30 days from the highest bid) to agree on a contract. It is rumored that it could take between \$7 and \$10 million annually over three or more years to sign Matsuzaka. Given what the Red Sox were willing to pay for the posting fee, contract figures should be easy enough to agree on. The Red Sox seem to have achieved two small victories before even negotiating with Matsuzaka, as they blocked the rival Yankees from being able to acquire him (at least for this season) and they have shown their desire to bring Asian players to Boston. The Sox are even considering the idea of setting up complexes in Japan to show just how anxious they are to recruit the next great Asian player.

Personally (and I must admit I am somewhat biased as a fan of the team), I think this is a great move for the Red Sox; it would have been a

SEE ON THE CLOCK

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CAMELSPORTS

Swimmers Prepare To Make A Splash

By Peter Sterling

sports writer

On Saturday, November 18, the Conn swimming and diving team kicks off its 2006-2007 campaign in an afternoon meet at Tufts University. Last year, the women's squad raced to a fifth place finish at the NESCAC Championship. With an impressive mixture of experienced upperclassmen and talented newcomers, the dawn of a new season brings with it the prospect of further conference success.

On the men's side, tri-captains Kyle Bartro '08, Sam Garner '07 and Alex Wood '08 will serve as leaders for a team with the potential to turn heads in NESCAC competition. In 2006, the Camel men placed sixth in the NESCAC Championship, their highest finish in team history. As a sophomore, Wood earned All-NESCAC honors in the 1,000 yard freestyle and the mile (1650 yard freestyle). His mile time of 16:20.88 set a school record and enabled him to provisionally qualify for the NCAA Championship meet. As the lone senior on the team, Garner will be looked upon for additional leadership, as well as to showcase his remarkable talent in distance competition. Garner swam to a fifth place individual finish in the 1,000 yard freestyle at last year's NESCAC Championship. Veteran Kyle Bartro will also look to make the 2006-07 campaign a memorable one by improving on an impressive sophomore season. He currently



The 2006-07 campaign should be a bright one for the Conn swim & dive team, as several veteran record-holders return to the pool (Cryan).

holds four school records and will look to expand his resume as a sprinter this season. Ian Barnes '09 raced his way into the Conn record books last year as well, setting a record in the 400 yard individual medley. Barnes was an integral part of record-breaking 200 and 400 yard medley relays, as well as the 800 yard freestyle relay. And with several talented freshmen already making their mark in the pool, the season looks to be an extremely competitive one for Conn.

Puni Almony '07, a competitor in distance events, and Kata

Franczyk '07 will captain the women's squad this season. Franczyk enjoyed an impressive 2006 season, and will continue swimming the 50 and 100 yard freestyles along with the 50 yard backstroke this year.

In her final season, Ali Wilson '07 will look to cap what has certainly been a memorable career at Conn. Named to the 2004 All-American squad, Wilson's other

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Tinman Takes On ESPN

ESPN is awful. That's right, you heard what I said. The 24-hour sports network, beloved to so many people across the United States, stinks. Alright, that's a little harsh. In fact, it's very hypocritical of me to say I don't like ESPN. This is a channel that occupies about 90% of my total television viewing. This is a channel that I rarely

change because my television controller doesn't work and I'm too lazy to get up and change stations. This is a channel that I would

not be able to go on living without. However, this does not mean that I can't be critical of ESPN. I'll try to explain my confusing self.

What really bugs me about the current state of ESPN is that it has tried its hardest to consume the lives of all its viewers. Now, this could be a great thing, if the viewer had some control over it. But, the truth is, ESPN has become so expansive that it is impossible to ignore. What do I mean by expansive, you ask? Well, this is a channel that has at least four different "sister" stations: ESPN2, ESPNEWS, ESPN Classic and ESPN. Perhaps there is another ESPN station that I don't even know about. Nonetheless, for a channel that already showed sports 24/7, did we need four others that basically show the same thing? Don't get me wrong, I love my sports. But I don't need to flip through eight channels showing me the same highlights every day. Sure, these extra channels are good for some things. ESPN2 certainly has some perks; it shows more live sports than ESPN, including major league baseball and college basketball. On the other hand, with SportsCenter virtually showing around the clock on ESPN, it is hard to miss anything. Thus, why is ESPNEWS necessary? And don't even get me started on ESPN2, which it is safe to say has been a huge disappointment. I'm pretty sure I saw them showing women's handball the other day. My point is, if you can't find the sports information that you are looking for on ESPN or ESPN.com then you need to get your vision checked. Yes, it is great to have all these channels that are dedicated to sports but the underlying issue is that it waters down the overall ESPN product.

Furthermore, as if the constant over-saturation of the ESPN television and internet market was not enough, the brain trust in Bristol (where ESPN's headquarters are located) thought that their loyal fans would need an ESPN-specific cell phone. ESPN mobile is a perfect example of what ESPN has become in the last five years or so. So ESPN does not trust sports fans to be able to locate a television, find a computer, or call a friend to find a score? Instead, we must have a special telephone that gives us instant updates of every single event going on in the sports world at the very second we want it. This idea was bad enough from the beginning, but then ESPN decided to start shoving it down our throats at every chance they got. By the end of the summer, I was ready to

SEE ESPN

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Men's Basketball Returns Key Starters



As Head Coach Tom Satran looks on, members of the Conn men's basketball team prepare for an upcoming tournament at Rutgers (Cryan).

By Matt Fava

sports writer

The Connecticut College men's basketball program is geared for success in the 2006-2007 season. After only graduating one senior from last year's campaign, the team has picked up three impressive incoming freshmen who all bring dynamic qualities to the squad.

Ryan Thuma '10, from Middlebury, VT, can flat out shoot from anywhere on the floor. Shavar Bernier '10, from Dover, NH, also brings an attention-getting jumper to the team along with solid penetration capabilities and, last but not least, Steve Weingarten '10, from Catonsville, MD will cause difficult mismatches for opponents at the 3-4 position with his 6'7" 210 frame and

his well-rounded perimeter and interior game.

Head Coach Tom Satran has high expectations for his team this season. Satran will look to team captain Gabe Patton '07 for strong leadership with the young squad. Heavy responsibility has also been placed on the shoulders of the undeniable overall team leader, Charles Stone '08.

Recording numbers placing him first on the team in scoring and rebounding last year, as well as being the clear emotional leader, 2005 NESCAC Co-Rookie of the Year Stone has a large role to live up to in his junior year. When asked about his predictions and expectations for the team's success this year, Charles was unshakably confident.

"Well the sky is the limit for our team," said the 6'6" junior. "We have a lot of experienced guys back this year with the addition of three freshmen who can all contribute right away. Once we all gel together, we will be very tough to beat. I can't tell you exactly how our season will end, but trust me when I say we will make some noise in the NESCAC."

Several other returning players will be looked to for increased productivity. Christian Mosley '08 poured in 41 three-pointers during his sophomore season, shooting 42.3 percent from beyond the arc. Since his debut at Luce Fieldhouse in late 2003, Jahkeen Washington '07 has led the team in assists each season, and will once again be counted on for his savvy distribution skills, invaluable court sense and tight

defending. Will Lyons '09 ranked ninth in the conference in three point percentage, netting 39 threes at 45.3%. Ulises Veras '09 proved his defensive worth in 2005-06, leading the team in steals.

The Camels will be traveling to New Jersey this weekend for their preseason tournament at Rutgers University. Playing in two games, one against an NCAA Sweet Sixteen finisher from last year, the team will have a good opportunity to gauge their current ability against some talented opposition. The men had to prepare for this tournament rather quickly due to the NESCAC regulations on the timing of the first official team practice. Tipping the practice season off on the first of the month, the team had less than three weeks to prepare for their formidable opponents in this preseason tournament.

The regular season gets under way Tuesday, November 21 with a home game against MIT. Presenting plenty of competition, the Engineers come into Camel territory meeting a rather eager squad just waiting to turn some heads this season. With NCAA tournament aspirations in mind, this young Conn roster is ready to get off on the right foot this weekend, and come home with momentum on their side for their home opener next week.

2005/06 STANDINGS

Team	NESCAC	Overall
AMH	8-1	28-4
TRI	7-2	18-6
TUF	6-3	23-7
BAT	6-3	20-6
BOW	5-4	16-9
WIL	5-4	17-8
COL	4-5	11-14
CONN	3-6	13-11
MID	1-8	12-12
WES	0-9	6-17

Camel Scoreboard

Men's Hockey

11/17 @ Williams, 7:00 p.m.
11/18 @ Middlebury, 4:00 p.m.
11/25 Ben McCabe Tourney @ Amherst, 4:00 p.m.

Women's Hockey

11/17 Bowdoin, 7:00 p.m.
11/18 Colby, 3:30 p.m.
11/26 @ Rhode Island, 2:00 p.m.

Men's Basketball

11/17 @ Rutgers Newark Tourney, 5:30 p.m.
11/18 @ Rutgers Newark Tourney, 2/4:00 p.m.
11/21 MIT, 7:00 p.m.

Women's Basketball

11/17 @ MIT Tipoff Tourney, TBA
11/18 @ MIT Tipoff Tourney, TBA
11/21 Nichols College, 5:00 p.m.

M&W Squash

11/18 vs. Tufts @ Dartmouth, 10:00 a.m. (Men)
11/18 vs. Colby @ Dartmouth, 1:00 p.m. (Men & Women)
11/18 @ Dartmouth, 5:00 p.m. (Men & Women)
11/19 vs. Bowdoin @ Dartmouth, 9:00 a.m. (Women)

M&W Swimming & Diving

11/18 @ Tufts, 1:00 p.m. (Men & Women)
12/2-3 Camel Invitational, All Day (Men & Women)
1/5 vs. Grinnell @ Naples, Fla., 1:00 p.m. (Men & Women)